PCC Courier

Paintings from Yesterday

Aarnun Exhibits Sara Arledge 'Retrospective' Water Colors, Transparencies, Other Artwork

By Mark Blocker
Staff Writer

"I do original work, I'm not fashionable," nodded Pasadena's Sara Kathryn Arledge behind the haze from her cigarette. She was remarking about the content of her show which runs through Nov. 4 at the Aarnun Gallery, 99 E. Colorado in Pasadena.

On display are series of water colors, oils, and water color-chalk combinations. Though most of the work was done in the 40s and 50s, and some oils dating back to the 30s, this little old lady in tennis shoes is more progressive than most of today's young contemporaries.

This could hint that Miss Arledge is no where near the popularity the future may hold for her.

When first walking into the room of her exhibition, to the left will be a group of water colors from the 50s to hit the viewer. Titled with names like "Angry Man," "Jazzman," these two paintings contain twisted, sardonic figures in hot colors applied with wild strokes. The result is a demonesque trait which continues into her abstract water colors.

Though some of the abstracts fail to move, there are several which lock in the eye. Two are "Amo," and "Omega," both from 1956. Identical in principle, "Omega" the larger of the two, features bright colors blotched on a black background. The texture of background changes as the darkness fluctuates, adding to a 3D effect.

Some oils from the 30s are shown. The young Miss Arledge seemed to concentrate on natural figures in her early work. "Philadephia Motorman" attempts a photographic perfection.

However, two years later Miss Arledge uncorked "True Aristocrats," a painting of three distorted figures: mother, son, and baby. Set in a dark Victorian room with chandelier, the painting takes on a Van Gogh style of simple oddity.

Some bland landscapes are on display, but Miss Arledge's strength lies in her disfigured humans. They are by no means appalling to anyone, as the gallery on opening night contained very happy senior citizens.

Nonetheless, these paintings are timeless and can not be applied to single age audiences.

Though titled "Retrospective," the show also serves to highlight her current venture into transparencies, a process she invented in 1947. "At first they were used as visual aids for educational purposes, I then decided to use them for art," informed Miss Arledge.

The process in making these transparencies is to sandwich desired colored gels between glass. Smoking a sheet of glass with a match, then etching a design, or figure can also be done. For the greatest enjoyment these must be viewed through a projector, or on film.

These transparencies, and some of her films, were shown on the Oct. 2 segment of the Pasadena Filmforum. Miss Arledge was one of the first independent filmmakers on the weso coast during the 40s.

Aarnun Gallery is open on all days except Sunday and Wednesday. There is no admission fee. All in all, this is a fine opportunity to see a local artist displayed locally. The accessability of these drawings could decrease with each day the established art-world takes notice of unique Miss Arledge.

SARA KATHRYN ARLEDGE
Retrospective
IN CONJUNCTION WITH PASADENA FILMFORUM
October 2 - November 4, 1978

Constellatus 1947

Reception October 2, 6-8:00 p.m.
Films & Transparencies, 8-10 p.m.

AARNUN GALLERY
99 E. Colorado, Pasadena
Closed Sunday & Wednesday

Sara Kathryn Arledge, transparency (paint on glass slide), "Constellatus," 1947

Celebrate these iridescent imprints of 67 years of life in motion: Paintings, films, transparencies in full phase the night of October 2 at the Ahrman Galleries + Pasadena Film Forum